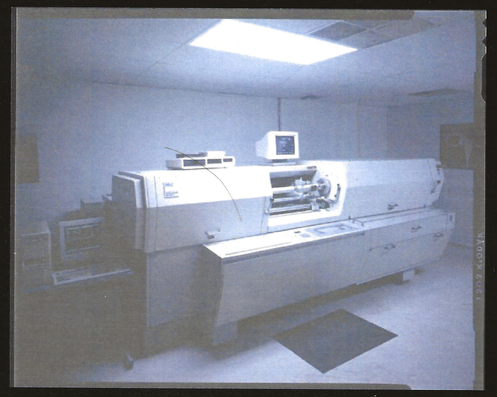
PLUGGED IN: NEW AND ELECTRONIC MEDIA

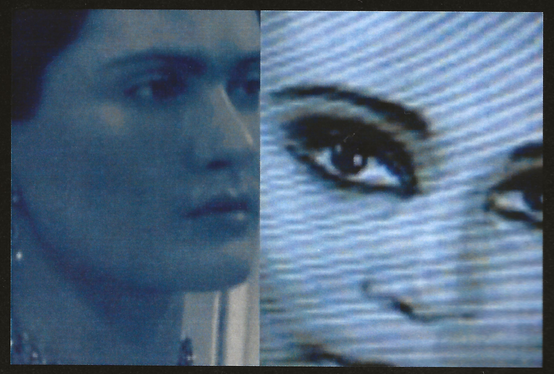
OCT 3 – NOV 28, 2003
ART AND CULTURE CENTER OF HOLLYWOOD

PLUGGED IN: NEW AND ELECTRONIC ART
OCT 3 – NOV 28, 2003
ART AND CULTURE CENTER OF HOLLYWOOD

KEVIN ARROW
***UNTITLED (HELL)*, 2003**
MIXED MEDIA (PROJECTION)
UTILIZING "FOUND" AND HAND–ALTERED OBJECTS, KEVIN ARROW BLURS THE LINE BETWEEN FACT AND FICTION. *UNTITLED (HELL)*, 2003 IS A PROJECTED TABLEAUX INCORPORATING A VINTAGE 1950S GOLDE LARGE FORMAT PROJECTOR AND AN ALTERED 4 X 5 INCH TRANSPARENCY OF A PHOTO DOCUMENT FOUND AMONG SOME RECENTLY DECLASSIFIED IMAGES FROM THE FEDERAL BUREAU OF INVESTIGATION PHOTO ARCHIVES IN WASHINGTON, D.C.

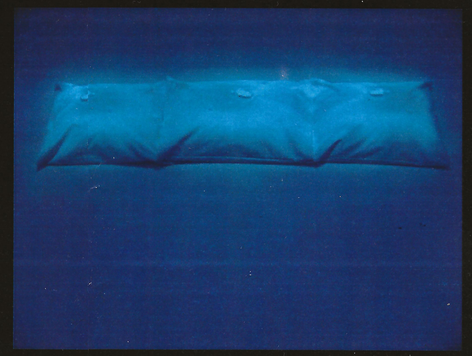


ELIZABETH HALL
***FRANZEN BRAUT*, 2003**
VIDEO INSTALLATION, RUNNING TIME: 25 MINUTES
FRANZEN BRAUT 2003, IS A HYBRID OF DIGITAL AND ANALOGUE VIDEO TECHNOLOGY EXPLORING THE RELATIONSHIPS BETWEEN SOUND, IMAGE AND THE PERCEPTION OF MOTION. THE VIDEO LOOP FEATURES A YOUNG WOMAN MODELING HER MOTHER'S WEDDING GOWN, WHO APPEARS TO PAY HOMAGE TO THE ENDURING FANTASY OF THE BRIDE AS EMBODIED BY THE MEMORY OF HER MOTHER. HER IMAGE IS PUNCTUATED BY FLICKERS, JUMPS AND PERMUTATIONS SUGGESTING THAT BOTH THE BRIDE AND THE IMAGE ARE COMING UNDONE.



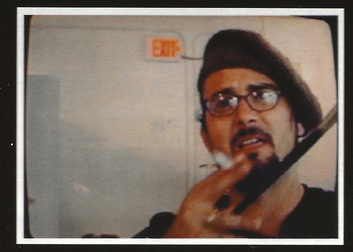
FRANCIE BISHOP GOOD
***EYES*, 2003**
SINGLE CHANNEL VIDEO, 1:45
FRANCIE BISHOP–GOOD JUXTAPOSES THE FACES OF A WAXED FIGURE—FRIEDA KHALO—WITH A MODEL FROM AN ANDY WARHOL FILM CLIP, CONJURING UP QUESTIONS OF TIME AND IDENTITY. THE WOMEN'S IMAGES ARE ALTERED TO A SHADE OF BLUE THAT BOTH FLATTENS AND UNIFIES THE IMAGE CREATING AN AMBIENT MOOD OF REALITY AND FICTION.

EDWARD BOBB
***GESTURE NO. 4 (MULTIPLE PEADY)*, 2003**
VIDEO CARTOON, 3:42
PART GESTURE DRAWING, PART GRAFFITI GESTURE NO. 4 (MULTIPLE PEADY) 2003, IS A VIDEO CARTOON COMPRISED OF THOUSANDS OF DRAWINGS WHICH WERE "FINGER–PAINTED" ON A MAC LAPTOP–COMPUTER TRACK PAD. BOBB'S CREATION DANCES, BLUSHES AND, OCCASIONALLY, TREMBLES IN THE DESERT TO THE MUSIC OF WOBBLY ("GENERAL PEADY" FROM THE WOBBLY 12" EP "MULTIPLE PEADY" COPYRIGHT 2003 BONATO).



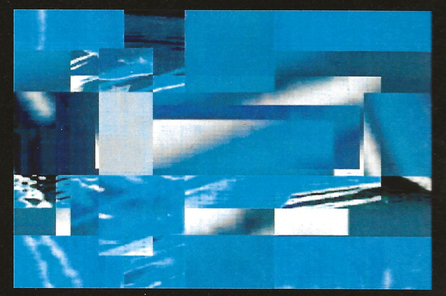
DIMITRY SAÏD CHAMY
***WET (DREAM)*, 2002**
VIDEO, 3'08" LOOP WITH SOUND, DIMENSIONS VARIABLE
WET (DREAM), 2002 MARKS DIMITRY SAÏD CHAMY'S PERSONAL PASSAGE FROM GRIEF TO HEALING, MEMORIALIZING HIS LATE PARTNER PAUL W. LARSEN, LOST IN 2001 TO CANCER. COMBINING RAW FOOTAGE WITH CUSTOM ALGORITHMS, CHAMY CREATES A BLUE CHAMBER OF WATER WHICH DANCES AND FLICKERS ON THREE EMPTY PILLOWS, REVEALING THE NOTION OF LOSS AND REMEMBRANCE.

SIEBREN VERSTEEG
***DYNAMIC RIBBON DEVCE*, 2003**
DIGITAL OUTPUT FROM COMPUTER ONTO 42 IN. PLASMA SCREEN, (COURTESY OF RHONA HOFFMAN GALLERY)
SIEBREN VERSTEEG IS ACHICAGO–BASED ARTIST WHO CHALLENGES THE VIEWER THROUGH DISPLACEMENT, JUXTAPOSITION, AND/OR THE HACKING OF THE FAMILIAR TO ACTIVELY QUESTION, INVESTIGATE, AND PARTICIPATE IN THE ACT OF INTERPRETING AND REDEFINING THE IMAGES AND MEDIA SURROUNDING THEM. *DYNAMIC RIBBON DEVICE* IS A DIGITAL PROGRAM USING AN INTERNET CONNECTION TO FORMAT A LIVE SCROLLING NEWS FEED FROM THE ASSOCIATED PRESS INTO A POPULAR SOFT–DRINK TROPE.



MSG FEATURING KENNETH COHEN
***P.I.U. PUMP IT UP (MOTIVATIONAL TAPES FOR ARTISTS)*, 2003**
VIDEO
MSG IS AN ANONYMOUS COLLABORATION.

MICHAEL BETANCOURT
***TELEMETRY (EXCERPT)*, 2003**
MOVIE
BETANCOURT'S WORK IS A DIALOG WITH TECHNOLOGY, SIGNAL FAILURES, AND GLITCHES. BEGINNING WITH IMAGERY CREATED BY A PAIK WOBULIZER, BETANCOURT FURTHER BUILDS THE MOVIE THROUGH A COMPUTER PROCESS. THE SOUNDTRACK UTILIZES AUDIO FILES GENERATED BY TRANSCRIBING PLASMA WAVE TELEMETRY FROM THE CASSINI PROBE IN ORBIT AROUND JUPITER (COURTESY OF DR. GURNETT, UNIVERSITY OF IOWA). THE MIXTURE OF NONREPRESENTATIONAL IMAGERY AND AUDIO EXPLORE THE PHENOMENAL ENCOUNTER OF EXPERIENCES OUTSIDE OF OUR HUMAN CAPACITY.



JACEK J. KOLASINSKI
***GEVURAH*, 2003, VIDEO**
KOLASINSKI'S WORK IS ROOTED IN THE EXPERIENCE OF GROWING UP IN TWO WORLDS: THE "OLD WORLD" OF EUROPE IN KRAKOW, AND THE "NEW WORLD" OF THE UNITED STATES. THE SEARCH FOR IDENTITY IN THE VORTEX OF CULTURAL DISPLACEMENT ENCAPSULATES MANY DIFFERENT CONCERNS IN HIS WORK RANGING FROM THE POLITICS OF IDENTITY, REFUGEE ISSUES, AND CRITIQUES OF RELIGION.

PLUGGED IN: NEW AND ELECTRONIC MEDIA

EVEN AFTER THREE DECADES OF EXHIBITION HISTORY, VIDEO ART CONTINUES TO PRESENT DIFFICULTIES FOR MANY MUSEUM VISITORS. THE FIRST CHALLENGE OF VIDEO STEMS FROM ITS FORMAT AND THE STRUGGLE TO DISTINGUISH ITSELF FROM TELEVISION AND FILM. MOST RECOGNIZED AS A TOOL FOR COMMUNICATION AND ENTERTAINMENT, VIDEO, ALONG WITH PHOTOGRAPHY, SHARES THE BURDEN IN THE ART WORLD OF BEING A TOOL FOR PRACTICAL PURPOSES, AS WELL AS A TOOL FOR CREATING ART. THE INVENTION OF FILM AT THE END OF THE 19TH CENTURY MAY HAVE A CLOSER RELATIONSHIP TO VIDEO, BUT IT IS THE PLIGHT OF PHOTOGRAPHY'S PUSH TO BE RECOGNIZED AND RESPECTED THAT THEY SHARE THE SIMILARITY. AT THE ONSET OF PHOTOGRAPHY'S INVENTION CAME A ROUSE OF ANXIETY FROM PAINTERS AND CRITICS WHO DISCOUNTED THE MEDIUM BECAUSE IT CAME FROM A MACHINE AND NOT THROUGH APPARENT MANUAL SKILL. OVER THE COURSE OF DECADES, PHOTOGRAPHY GAINED ITS RESPECT ELIMINATING THE PREJUDICE OF THE PAST. IT IS FINALLY AT THE HEIGHT OF POPULARITY, SO IT SEEMS THAT VIDEO MAY BE THE NEW UNDERDOG.

AS TELEVISION AND COMPUTERS BECOME INSTRUMENTS OF POWER AND CONSUMPTION IN POPULAR CULTURE, THE MORE IT BECOMES INCREASINGLY DIFFICULT FOR THE ARTIST TO UTILIZE THIS MEDIA IN A WAY THAT DOES NOT RESEMBLE ITS COMMERCIAL APPLICATION.

VIDEO ALSO CREATES DIFFICULTIES FOR THE VIEWER BECAUSE IT IS A TIME–BASED MEDIUM. UNLIKE STATIC ART FORMS, SUCH AS PAINTING, WHICH CAN BE CONTEMPLATED AT THE DISCRETION OF THE PATRON, VIDEO THWARTS THE VIEWER'S CONTROL OF TIME AND DEMANDS MORE FOCUSED ATTENTION. TRADITIONALLY OUR EVERYDAY EXPERIENCE WITH TELEVISION AND FILM LEADS US TO EXPECT TO SEE A NARRATIVE THAT TELLS A STORY WITH A BEGINNING, MIDDLE, AND END. VIDEO ART IS MORE ABSTRACT, OR SEMI–LINEAR, CONVEYING AN IDEA OR EXPRESSING AN EMOTION BASED ON MOVING IMAGERY AND IN SOME CASES SOUND. ABANDONING THE NOTION OF ART AS AN OBJECT, VIDEO IN MANY WAYS IS CLOSER LINKED TO PERFORMANCE ART, DANCE, AND THEATER. EARLY IN THE HISTORY OF VIDEO ART, THE MEDIUM CHALLENGED ART INSTITUTIONS DUE TO ITS REPRODUCIBILITY AND DENIAL OF ART AS A PRECIOUS OBJECT.

PLUGGED IN: NEW AND ELECTRONIC MEDIA EXPLORES MANY OF THE GENRES AND TECHNIQUES ASSOCIATED WITH NEW MEDIA: SITE SPECIFIC INSTALLATION, SINGLE CHANNEL VIDEO, PROJECTED VIDEO, LIVE DIGITAL COMPUTER GENERATED VIDEO, AND PERFORMANCE ART. SOME ARE CREATED WITH THE COMPUTER ANIMATION PROGRAM FLASH, SOME WITH AN ANALOG PROCESS, OTHERS WITH RAW VIDEO FOOTAGE OR FOUND VIDEO AND FILM FOOTAGE. WHAT UNIFIES THESE ARTISTS IS THEIR EXPLORATION OF THE EVER–CHANGING NEW TECHNOLOGY OF OUR TIME, EXPANDING BOTH OUR UNDERSTANDING OF ART AND THE MEANING OF NEW MEDIA.

SAMANTHA SALZINGER

CURATOR OF EXHIBITIONS

Art and Culture Center of Hollywood
gallery: 1650 Harrison St. 954. 921. 3274
stage: 1770 Monroe St. 954. 924. 8175
www.artandculturecenter.org